



CHAMBER MUSIC SERIES  
Sunday, March 20, 2016 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Lieutenant Colonel Jason K. Fettig, Director

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Dmitri Shostakovich (1906–75)  
arranged by Verne Reynolds

String Quartet No. 8 in C minor, Opus 110 (1960)

Largo  
Allegro molto  
Allegretto  
Largo  
Largo

*SSgt Brandon Eubank and GySgt Amy McCabe, trumpet*  
*SSgt Cecilia Kozłowski, horn*  
*SSgt Daniel Brady, trombone*

Dmitri Shostakovich (1906–75)  
arranged by SSgt Gerald Novak\*

Dances of the Dolls (1952)

Lyrical waltz  
Polka  
Waltz–Scherzo  
Dance

*SSgt Gerald Novak and GySgt Jonathan Bisesi, marimba*

Alexander Glazunov (1865–1936)

Rêverie orientale

*MGySgt Charles Willett, clarinet*  
*GySgt Erika Sato and SSgt Christopher Franke, violin*  
*GySgt Tam Tran, viola*  
*SSgt Charlaine Prescott, cello*

#### INTERMISSION

Soulima Stravinsky (1910–1994)

String Quartet No. 1

Allegro  
Andante con moto  
Vivace, ma non troppo presto

*SSgt Christopher Franke and SSgt Sheng-Tsung Wang, violin*  
*SSgt Sarah Hart, viola*  
*SSgt Charlaine Prescott, cello*

Sergei Rachmaninoff (1873–1943)

Suite No. 2, Opus 17 (1900–01)

Introduction: Alla marcia  
Valse: Presto  
Romance: Andantino  
Tarantella: Presto

*GySgt AnnaMaria Mottola and SSgt Christopher Schmitt, piano*

\*Member, U.S. Marine Band

The U.S. Marine Band will perform Thursday, March 24 at 7:30 P.M. at the Bowie Center for the Performing Arts in Bowie, Maryland.  
The program will include works by Respighi, Gershwin, and Sousa.

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# ***PROGRAM NOTES***

## **String Quartet No. 8 in C minor, Opus 110 (1960)**

Dmitri Shostakovich (1906–75)

arranged by Verne Reynolds

Dmitri Shostakovich's Eighth String Quartet, Op. 110, was composed in July 1960, and is widely regarded as his most beloved quartet. Despite its tragic and often despondent mood, it is performed the most of any of his fifteen string quartets. This five movement work was composed as an ode to all people who suffer under tyranny and government oppression. Shostakovich himself called it "A Remembrance of the Victims of Facism and War." The quartet is most notable for its opening four note motif of D - E-flat - C - B, heard also in his Tenth Symphony and Cello Concerto. In German musical notation these notes are written D - S - C - H, corresponding to the letters in the German spelling of his name, "Dmitri Schostakowisch," clearly indicating some level of autobiographical expression. Indeed, experts believe this is Shostakovich's most personal composition - that we are hearing his own emotions and frustrations derived from living under the terrifying rule of Soviet leader Josef Stalin. The Eighth Quartet has become a rallying cry for political dissidents around the world.

This setting of the work has been arranged for brass by the late Verne Reynolds, of the Eastman School of Music in Rochester, New York, where he was professor of horn for thirty-six years. A former member of the Cincinnati Symphony, as well as a prodigious composer and horn pedagogue, Reynolds was a founding member of the Eastman Brass, a virtuosic quintet that toured and traveled with the mission of raising the artistic reputation of brass chamber music. Said Reynolds, "We try to get an integrity and an artistic level that would come as close as we can to the finest string quartets that you can imagine."

## **Dances of the Dolls (1952)**

Dmitri Shostakovich (1906–75)

arranged by SSgt Gerald Novak\*

Like many other composers, Dmitri Shostakovich occasionally recycled previous material when creating new compositions. Published in 1952, his solo piano work Seven Doll's Dances, Opus 91b, is actually a transcription of music he previously composed for various film scores, ballets, and incidental music. I have selected four of the original seven piano miniatures that I thought had the potential to transfer successfully to marimba duo: The Lyrical Waltz (taken from the ballet "The Limpid Stream," Op. 39), Polka (from the same ballet), Waltz-Scherzo (taken from the ballet "The Bolt," Op. 27), and the concluding Dance.

Today's performance is the première of this particular arrangement.

-SSgt Gerald Novak

## **Rêverie orientale**

Alexander Glazunov (1865–1936)

Russian composer Alexander Glazunov was born in St. Petersburg in 1865. He began studying piano at the age of nine, and began composing two years later. At age fourteen, he became a composition student of Nicolai Rimsky-Korsakov, and the two became lifelong friends. At the age of sixteen, Glazunov completed his first symphony, which soon received a successful première. In 1888 he made his conducting debut, and in 1899 he was appointed professor of composition and orchestration at the St. Petersburg Conservatory. In 1905 he became director of the Conservatory, a position he held for the next twenty-five years. In addition to improving the curriculum and status of the Conservatory, Glazunov also spent much of his later years conducting in Europe and the United States. In 1932 he settled in Paris, where he died in 1936. His impressive compositional output includes eight symphonies, seven string quartets, ballets (including *Raymonda* and *The Seasons*), vocal compositions, chamber works, and concertos (including his celebrated Concerto for Alto Saxophone and String

Orchestra, completed shortly before his death). His style is an amalgamation of Russian nationalism with an expanded rhapsodic color and lyricism. Glazunov is seen as a significant figure in Russian music during a turbulent time in world history, having taken the Russian national school of music firmly established only a generation before and reconciling it with European musical styles and tastes.

Composed in 1886, the *Rêverie orientale* for Clarinet and String Quartet is the original version of what would later become Glazunov's *Two Pieces for Orchestra*, Op. 14. It consists of one extended lyrical movement, introspective and evocative of the exotic music of the East through frequent use of both a harmonic minor and pentatonic scale framework.

### **String Quartet No. 1** Soulima Stravinsky (1910–1994)

There are many musicians who are said to quite literally have music in their blood. From the Bach family to the U.S. Marine Band's Sousa legacy, there are numerous examples of children following in their musical parent's footsteps. Such was most certainly the case with Soulima Stravinsky, son of the renowned Igor Stravinsky.

The third and youngest son of Igor, Soulima was a talented pianist in his own right. He embarked on his first European concert tour at age twenty-four, performing many of his father's piano compositions. Just a few years later he would join his father at the piano to record all of Igor's piano duets. In addition to being a world class pianist, Soulima was also a noted composer. A pupil of famed composition pedagogue Nadia Boulanger, Soulima would compose many works for piano and strings, among them three string quartets.

Soulima's first string quartet was written while he served as a piano professor at the University of Illinois at Urbana-Champaign from 1950 to 1979. The first movement opens with an unsettled ostinato under a sorrowful melody. The ostinato continues throughout, giving the entire movement an uneasiness that persists until the powerful ending. The second movement begins with a pleading melody that builds in intensity until achieving a sense of quasi-happiness. But alas, it is a short lived resolution to the underlying sadness and the music returns to the opening theme to close out the rest of the movement. The third and final movement opens cheerfully, but quickly takes on the same insistent qualities of the first two. The mood is finally broken as the sun seems to shine through, with each instrument taking a turn with a less melancholy melody. The incessant pleading returns briefly, but is quickly replaced again by the sunlight. As the piece ends, its closing statement seems to leave the audience with one final unanswered question.

### **Suite No. 2, Opus 17 (1900–01)** Sergei Rachmaninoff (1873–1943)

With his first composition after a three-year hiatus, Sergei Rachmaninoff produced his spectacular *Suite No. 2 for Two Pianos*, Opus 17, in 1901. The three-year silence was due to the very poorly-received première of his *First Symphony* in 1897. The performance was such a complete disaster that it pushed Rachmaninoff into a deep depression just as he was flourishing in his career as a composer. He sought help from a hypnotherapist, and his confidence was slowly restored. In 1900, a successful performance of two of the movements from his *Second Piano Concerto* (a work he dedicated to his therapist) also helped regain his standing, and his confidence.

Rachmaninoff completed the second *Piano Suite* in the beginning of 1901, while he was in Italy. The work opens with a robust and driving march, followed by a sparkling second movement waltz. The third movement is a romance overflowing with lyricism; this movement is nostalgic and introspective, with a central climax that revisits the expressiveness of the waltz. The final movement is a tarantella, a frantic Italian dance that in folklore was once thought to cure the bite of a tarantula.

Rachmaninoff, as well as having the reputation of one of the greatest Russian composers, was also known as one of the 20th century's most accomplished virtuoso pianists. He premièred this work with his cousin and teacher, Alexander Siloti in 1901. The entire work is beautifully crafted in a way that integrates the two piano parts so they are hardly distinguishable from each other, and it demands staggering virtuosity from both players.